

LANDMARK DESIGNATION REPORT

LANDMARK NAME: Stowers Building
OWNERS: Nazar Momin, Trend Hospitality, LP
APPLICANT: Anna Mod, SWCA Env. Consultants
LOCATION: 820 Fannin Street - Downtown

AGENDA ITEM: C.1
HPO FILE NO.: 15L308
DATE ACCEPTED: Apr-01-2015
HAHC HEARING DATE: Apr-23-2015

SITE INFORMATION

Lots 1 & 2, Tracts 3A, 12A, 13, 13A & 13B, Block 93, SSBB, City of Houston, Harris County, Texas. The site includes a ten story commercial building.

TYPE OF APPROVAL REQUESTED: Landmark Designation

HISTORY AND SIGNIFICANCE SUMMARY

The Stowers Building at 820 Fannin Street is a representative example of early high-rise construction in Houston with a combination of traditional classical and Chicago style influences. Designed by the Houston architectural firm Green & Finger and completed in 1913, the Stowers Building is an excellent example of the Commercial Style of the early twentieth century and marks a shift to simplified exterior ornamentation while respecting the traditional composition of base, shaft, and cornice. A notable architectural feature of the Stowers Building is the use of white glazed brick for the exterior veneer.

Located at 820 Fannin Street in Houston's commercial business district, the 1913 Stowers Building was the Houston headquarters for the G. A. Stowers Furniture Company and its third Houston location. The Stowers Building was nominated for listing in the National Register of Historic Places (NRHP) under Criterion C for Architecture at the local level of significance. In January 2015, the Texas State Board of Review approved the nomination and submitted the nomination to the National Park Service.

The Stowers Building meets Criteria 1, 3, 4, 5, 6, and 8 for Landmark designation of Section 33-224 of the City of Houston Code of Ordinances.

HISTORY AND SIGNIFICANCE

The Stowers Building at 820 Fannin Street sits on Block 93 of the South Side Buffalo Bayou (SSBB) plat, which is bounded by Walker to the south, Fannin to the east, Main Street to the west and Rusk to the north. BG Place, a 46-story skyscraper with integrated 10-story parking garage completed in 2011, envelops the Stowers Building and is the only other building on this city block. Fannin is a major one-way, southbound traffic artery. The surrounding area is an urban commercial neighborhood with surface parking lots, skyscrapers and multi-story parking garages. Other individually-listed National Register of Historic Places (NRHP) properties in the surrounding area include the 1949 City National Bank Building (NRHP, 2000) and the 1921 Humble Oil Building (NRHP, 1999), located one and three blocks to the south respectively. Two blocks to the north on Main Street is the Kress Building (NRHP, 2002). The 1929 Texas State Hotel (NRHP, 2008) and the 1915 Texas Company Building (NRHP, 2003) are both two blocks to the north at the Fannin at Rusk intersection. Two blocks to the northeast is the 1911 United States Custom House (NRHP, 1974) at San Jacinto and Rusk.

The Stowers Building is three blocks southeast of the Main Street/Market Square Historic District (NRHP, 1984), Houston's late nineteenth and early twentieth century commercial historic district that includes Allen's Landing on Buffalo Bayou, the place of the city's founding at the foot of Main Street. Directly across Fannin to the east is the Melrose Building, the city's first modernist skyscraper (NRHP, 2014).

Houston's Pre-Modern Skyscrapers

Buildings taller than the typical two- and three-part commercial blocks began to appear in Houston in the last decade of the nineteenth century with the construction of the six-story Binz Building (1894-1895) at the intersection of Main Street and Texas Avenue. This building marked the city's first endeavors to build upward with an interior cast iron and steel frame aided by the steam powered elevator and non-combustible structural framing.¹ Designed by architect Olle J. Lohren, the heavy masonry cladding and Italian Renaissance embellishment firmly root it to the ground as it simultaneously reaches skyward and higher than any previous building. In the early twentieth century, the eight-story First National Bank Building (1905) became Houston's first completely steel-framed vertical tower. Designed by Sanguinet & Staats, the building similarly utilized traditional Renaissance Revival ornamentation and followed the classical three-part composition of base, shaft, and cornice, yet also began to enlarge the window openings between the vertical masonry cladding that defined the building's bays.²

Between 1908 and 1913, Houston saw a boom in the new "skyscraper" construction with buildings ranging from seven to 17 stories in height.³ These new buildings followed the same composition and ornamentation established by the Binz Building and First National Bank Building. Traditional revival styles, such as the Renaissance or Gothic Revival styles, were used to ornament the exteriors. The skyscrapers were either 'I,' 'C,' 'U,' or 'L'-shaped in plan to bring natural light and ventilation into the interior. The uses for these new skyscrapers varied and included hotels, apartments, retail spaces, and hospitals. Examples of these early skyscrapers include the original 1913 'C'-plan Rice Hotel designed by Mauran, Russell & Crowell, with an addition by Alfred Finn in 1926 that turned it into an 'E'-plan building, and the eight-story Beaconsfield 'I'-plan apartment building, designed by A. C. Pigg in 1911.

During the early years of Houston skyscrapers, most developers hired architects from out-of-town for both high-rise and low-level construction. Sanguinet & Staats of Fort Worth, Mauran, Russell & Crowell of St. Louis (1912 Union National Bank and 1913 Rice Hotel), D. H. Burnham & Co. of Chicago (1909, Scanlan Building), Jarvis Hunt of Chicago (1911, Southern Pacific Building), and Warren & Wetmore of New York (1915, Texas Company Building) each designed a new skyscraper for Houston prior to 1915.⁴ The city's first true skyscraper, Sanguinet & Staats' 16-story C. F. Carter Building (1919), was the tallest building in Texas for a few months after its construction and the tallest building in Houston until 1926.⁵

From 1913-1917, tall building construction in Houston slowed as World War I began and construction stopped altogether from 1917-1918 after the United States joined the war.⁶ When construction began

¹ Fox, Stephen, "Scraping the Sky," *Ephemeral Houston*, p. 193.

² Fox, Stephen, "Scraping the Sky," *Ephemeral Houston*, p. 193.

³ Fox, Stephen, "Scraping the Sky," *Ephemeral Houston*, p. 193.

⁴ Fox, Stephen, "Scraping the Sky," *Ephemeral Houston*, p. 193; and, Fox, *AIA Houston*, 64, 73, and 81.

⁵ Long, Christopher, "SANGUINET AND STAATS," *Handbook of Texas Online*

(<http://www.tshaonline.org/handbook/online/articles/cms01>), accessed November 20, 2014. Uploaded on June 15, 2010. Published by the Texas State Historical Association; and Fox, "Scraping the Sky," 196.

⁶ Fox, "Scraping the Sky," 197.

again in the early 1920s, Houston joined the rest of the U.S. and the world in the effort to identify a modern style to accompany the many advancements of the twentieth century. The Stowers Building is a remaining example of the early efforts in building skyward in the pre-World War I period in Houston.

The G. A. Stowers Furniture Company

The G. A. Stowers Furniture Company began in Birmingham, Alabama, by George Arthur Stowers (1867-1917) who by age 17 was able to start his own furniture store with \$500 capital saved out of his two-dollar-a-week job in a candy company.⁷ Stowers eventually operated stores in Alabama and Tennessee as well as Texas, with stores in Cuero, San Antonio, Dallas, Waco, Ft. Worth, and Houston.⁸ Stowers moved his business from Birmingham to Dallas in 1889, but soon after, he relocated to San Antonio, where his business was thereafter headquartered. In Houston, the first store was established in 1901-1902 at 411-413 Main Street and managed by William H. Stowers.⁹ Nearby competition at that time included the Rhodes-Haverty Furniture Company located at 210 Milam and the Waddell Furniture Store at the corner of Fannin and Prairie streets. By 1907, city directories indicate the company had moved to a seven-story building at 701-703 Main Street and Marion P. Strickland was president. Strickland maintained rooms nearby at the Hotel Bender while residing in San Antonio. The company may have remained on Main Street were it not for a fire that decimated their building. By 1913 the company had moved into the current ten-story Stowers Building at the corner of Fannin and Walker Streets.

By 1920-1921, Stowers was referring to its store as “The Big White Store” while advertising “Complete Home Furnishings” “on easy terms” and offering “Refrigerators, stoves and ranges, draperies, carpets and rugs, office furniture.”¹⁰

By 1935, the company had a warehouse and factory located at 104-120 N. Hamilton where they made mattresses. By 1945, the company sought to change its image and employed a new slogan and new logo. The new slogan was “Dependable Furniture for Cottage and Mansion.” The warehouse had moved to 3114 McKinney by this time. Eight pages of furniture company ads in the 1945 City Directories indicate the large amount of local competition. In 1966 the company was sold to Gordon’s Jewelers Inc. and the store on Fannin Street was closed.¹¹ A new store was opened at 12850 Memorial Drive and the warehouse remained on McKinney.

By 1974, Gordon’s Jewelers Inc. occupied the Stowers Building where they remained as the last major tenant. The Gordon Jewelry Corporation, headquartered in Houston, was the nation’s second-largest jewelry store chain until it was surpassed by the Zale Jewelry Corporation, which bought Gordon’s in 1989. Gordon’s was founded by Meyer Morris Gordon (1882-1961) a Lithuanian immigrant who came to Texas in the late nineteenth century. Following a general mercantile business, he opened his first jewelry store, McGaughon & Gordon, in 1916 and later bought out his partner, changing the name to

⁷Pease, S. W., “STOWERS, GEORGE ARTHUR,” *Handbook of Texas Online* (<http://www.tshaonline.org/handbook/online/articles/fst69>), accessed November 10, 2014. Uploaded on June 15, 2010. Published by the Texas State Historical Association

⁸Pease, S. W., “STOWERS, GEORGE ARTHUR,” *Handbook of Texas Online* (<http://www.tshaonline.org/handbook/online/articles/fst69>), accessed November 10, 2014. Uploaded on June 15, 2010. Published by the Texas State Historical Association and City Directories, City of Houston.

⁹City Directories, City of Houston. It is not known if William H. Stowers was a relative of G. A. Stowers. William H. appears in a later city directory as a salesman of the company and by 1920 is no longer associated with the company.

¹⁰Houston City Directory, 1923-24, page 188.

¹¹*San Antonio Express News*, May 7, 1990.

Gordon's. He first expanded to Beaumont and then Louisiana before the company opened a suburban location and then expanded to shopping malls nationwide.¹²

Green & Finger

The architect of the Stowers Building is Green & Finger, identified on a published illustration of the building in the *Houston Daily Post* on February 2, 1913 with their signature.¹³ No other historic architectural drawings have been located. The design of the building is very similar to its predecessor on Main Street, completed in 1903 and also designed by Lewis Sterling Green when he was in a partnership with Gerhard C. Svarz.¹⁴ The earlier building, located at 701-703 Main Street, burned in 1912 and prompted the company to move to this location at the corner of Walker and Fannin Streets. Both buildings are also similar to the Stowers Building in San Antonio completed in 1910 and demolished in 1982. Similar features include the two-story base, the paired windows in each bay, the paired arched windows on the tenth floor, the projecting cornice, and the corner blade sign and graphics.

Green & Finger was a short-lived partnership of Lewis Sterling Green and Joseph Finger. Finger was a junior partner in the firm and the partnership only lasted a few years. Other Houston buildings designed by the firm include the De George Hotel (1913, extant), American National Insurance Company Building (1912, demolished), and the Model Laundry Company Building (1912, demolished). In 1912, the pair also designed the Panama Hotel and the Cotton Compress & Warehouse Co., both in Galveston, the Temple Freda in Bryan, and Dickinson High School. Prior to his partnership with Joseph Finger, Green was associated Gerhard C. Svarz and later with Birdsall Briscoe and Victor Grimmer. Green died in 1929, possibly in a house fire.¹⁵

Finger went on to become a well-known Houston architect of commercial and civic buildings including Houston's City Hall (1939) and the city's first Houston Municipal Airport Terminal and Hangar (1940). He was born in 1887 in Bielitz, Austria, where he received his technical education and immigrated to the United States in 1905, first settling in New Orleans. He arrived in Houston in 1908 and worked for a branch office of C. D. Hill and Company. In 1912 he became a junior partner with Lewis Sterling Green. He had several other partnerships before establishing his own practice, which he operated until 1944.¹⁶

Finger was the city's foremost Jewish architect and designed numerous synagogues including the 1925 Congregation Beth Israel Temple (Recorded Texas Historic Landmark, NRHP 1994) and the Beth Israel Mausoleum (1925). His noteworthy civic and commercial buildings include the Montgomery County Courthouse in Conroe, TX (1936), the Houston Turnverein (1929, NR 1978; demolished 1993), the Clarke and Courts warehouse in Houston (1936, NR 1994), and a series of stores for the Weingarten grocery chain. His extant hotel and commercial buildings in downtown Houston include the Auditorium

¹²Natalie Ornish, "GORDON JEWELRY CORPORATION," *Handbook of Texas Online* (<http://www.tshaonline.org/handbook/online/articles/dhg01>), accessed November 19, 2014. Uploaded on June 15, 2010. Published by the Texas State Historical Association.

¹³*Houston Daily Post*, February 2, 1913.

¹⁴Houston City Directories, 1908-1912 and Houston Metropolitan Research Center photograph collection (MSS 0114-0856 and -0874).

¹⁵Research notes by Stephen Fox, Fellow of the Anchorage Foundation of Houston, supplied by Gregory Smith, Texas Historical Commission.

¹⁶Fox, Stephen. "FINGER, JOSEPH," *Handbook of Texas Online* (<http://www.tshaonline.org/handbook/online/articles/ffi37>), accessed November 9, 2014. Uploaded on June 12, 2010. Published by the Texas State Historical Association.

Hotel (1926), Texas State Hotel (1929, NRHP 2008), De George Hotel (1913), Plaza Hotel (1925), and the retail store Battlestein's (1923 with subsequent additions).¹⁷

ARCHITECTURAL SIGNIFICANCE AND ALTERATION HISTORY

The Stowers Building is a representative example of early high-rise construction in Houston with traditional and Chicago style influences. Designed by the Houston firm of Green & Finger, the ten-story building was under construction by the builder Pearson & Co. in 1912 for a cost of \$160,000.¹⁸ The building was completed in 1913 and was one of a handful of tall buildings marking the beginning of the city's early skyscraper exploration. Of similar scale at the time were the 10-story Cotton Hotel (1913), the 10-story Bender Hotel (1909, demolished), the 16-story S. F. Carter Building (1909-1910), the 11-story Scanlan Building (1909, NRHP 1980), the 9-story Southern Pacific Office Building (1911, NRHP 1984), the 11-story Union National Bank (1912, NRHP 1984), the 17-story Rice Hotel (1913, NRHP 1978), and the 13-story Texas Company building (1915, NRHP 2003).

Skyscraper design in Chicago and New York began to show more transparency in the late nineteenth century as architects experimented with the technological boundaries of the steel frame. This led to progressively more window openings and diminishing masonry cladding as the buildings grew taller. Houston's early skyscraper boom followed behind the northern cities by several decades. The Stowers Building reflects both the traditional and new technological developments of a Houston skyscraper of the early twentieth century. The traditional aspects include the three-part composition, the pronounced metal cornice, and the masonry exterior. The innovative elements include its ten-story height, the glazed brick cladding, the paired windows, and the flatness and minimal decorative elements of the building plane. The exterior brick cladding lend the building a lighter feeling solely due to the color and flatness of the material and the paired windows reflect a greater penetration of the exterior building plane to give the exterior more transparency and address the practical need for a greater amount of light into the interior. Paired windows are also seen on the Scanlan and Texas Company Buildings, both nearby and contemporary examples.

The Scanlan Building, designed by Daniel Burnham of Chicago in 1909, is the only other skyscraper in downtown Houston to use glazed brick for the exterior veneer. The Scanlan Building's brick is grey in color as compared to the white brick of the Stowers Building. A contemporary and notable building with a glazed brick exterior is the 40-story Equitable Building in New York constructed in 1915.

The Stowers Building is an excellent example of Houston's early twentieth century Commercial Style high-rise construction. The building retains its original exterior glazed brick cladding, overall three part composition, window openings, terra cotta pilaster capitals and pressed tin cornice. On the interior, the building retains its original decorative plaster on the first and second floor ceilings and flat plaster on the columns. The building retains its integrity of location, design, materials, workmanship, feeling and association.

¹⁷ Stephen Fox, "FINGER, JOSEPH," *Handbook of Texas Online* (<http://www.tshaonline.org/handbook/online/articles/ffi37>), accessed November 9, 2014. Uploaded on June 12, 2010. Published by the Texas State Historical Association.

¹⁸ Interview between Stephen Fox and Randy Pace regarding construction notice in the San Antonio commercial Recorder.

Exterior

The Stowers Building represents early high-rise construction design and construction methods. The structure is an early example of concrete frame design with concrete floor slabs, a benefit of which was “fire-proof construction.” The east and south elevations are finished entirely with white glazed brick and the secondary elevations are clad with buff colored brick. The roof is flat behind a tall parapet. The building measures roughly 100' x 125' with the longer side along Walker. The building has a 5 x 7 bay structure with two primary elevations due to its corner location: the five bay elevation faces east onto Fannin and the seven bays face south onto Walker. The east and south elevations follow the same composition and detailing. The two secondary elevations have an irregular window pattern. Most of these secondary windows are obscured by the adjacent building and alterations to the interior. The building's main entrance is now located at the northern end of the Fannin Street elevation; this non-history entry location was added during renovations in the 2000s.

The building follows the traditional three part composition of base, shaft and cornice. The structural divisions of the bays are marked with square columns with corbelled bases on the ground floor and pilasters above. The original ground floor storefront has been replaced with aluminum framed, full height glass windows that fill the entire space between the columns. There is an inset paired aluminum framed door in the third bay and paired glass entry doors in the fifth bay. The south elevation has a single solid door and a paired door in the first bay and solid paired doors in the second bay. The aluminum framed second floor windows fill the space between the columns, creating the appearance of a double-height ground floor, and accentuate the building's base.

The third through ninth floors compose the shaft of the building and full-height vertical pilasters with terra cotta capitals define the bays. Floors three through five have secondary pilasters with corbelled brick capitals between and flanking the paired windows emphasizing the building's verticality. Square spandrel panels are of the same glazed brick as the building and are located beneath each of the paired windows on the fourth and fifth floors. Above the fifth floor windows is a clear transition from a strict vertical emphasis to the gradual introduction of the building's terminus. This is accomplished by full width rectangular spandrels that span the entirety of each bay below and above the windows. The tenth floor originally had the same paired windows as the other upper floors, but was altered to have numerous 1/1 windows in each bay; the windows are adjacent to one another and span the distance between each pilaster. On the Fannin Street elevation, each bay contains four windows. The Walker elevation has three windows in each bay. A pressed tin cornice tops the building with paired brackets aligning with the pilasters and divisions of the bays. In the center bay of the south and east elevations, the frieze has “STOWERS” embossed on it.

The building's secondary north and west elevations are unglazed brick with irregular fenestration. Historically, the windows were 2/2 metal sash with wire glass; these secondary elevation windows were replaced with the same metal 1/1 sash windows as on the other elevations. The 2011 construction of BG Place has obscured the secondary elevations from the public right of way.

Floor Plan and Interior Details

The ground floor interior is divided into two main sections: the elevator lobby accessed via the paired glass entry doors in the fifth bay from Fannin, and the open space to the south. The elevator entry lobby was completely renovated in the early 2000s by a previous owner and includes an enclosed fire stair,

mechanical and electrical closets, and an egress hallway along the north and west walls with a single egress door onto Walker. Adjacent to the hallway to the east are the two small mechanical closets. Slightly to the north is an enclosed fire stair with access between the first and second floors only. The entry lobby floor is patterned marble tiles. The gypsum board walls include a wooden chair rail and reproduction decorative plaster crown molding. The remainder of the ground floor to the south has a concrete floor and open plan. Remnants of the original flat plaster remains on many (but not all) of the square columns, ceiling, and beams. Run-in-place Classical style decorative plaster composed of acanthus leaf, dentil and egg and dart moldings is on many of the column capitals and beams on the first and second floors only. Alterations include the addition of the escalator, the enclosure of the mezzanine with metal infill ceiling panels, and the enclosure of the original metal staircase (located in the northeast corner of the building) with a fire-rated enclosure.

The second floor retains much of its original decorative plaster on the ceiling beams and remnants of the flat plaster on the square columns. Men and women's restrooms and mechanical closets located to the west of the elevators on this floor and all the floors above were added in the early 2000s. The rest of the second floor has an open plan.

As part of the renovation in the early 2000s, the third and fourth floors were renovated as the model floors for an office condo concept. Hallways extend to the south and west from the elevator lobby to individual offices. The design of these floors is contemporary and utilitarian with gypsum board walls, carpet on the floors, drop ceilings in the hallways, aluminum framed sidelights adjacent to solid laminate clad office doors. The original ceiling beams are exposed in the offices and are plastered. No other original elements remain in the office spec area; above the false ceiling, remnants of the original non-decorative plaster is believed to be intact. These two floors and those above have the similar placement of the new restrooms and mechanical closets to the west of the elevators.

Floors five through ten have open floor plans with exposed structural columns, many of which retain their original flat plaster. There is no decorative plaster above the second floor, an indication that the first two floors were the retail showrooms of the furniture company and the upper floors were used as workshops. The tenth floor has a taller ceiling height and the plaster covers only the lower two-thirds of the square columns. Forensic evidence seems to indicate that a plaster ceiling once covered the exposed concrete space above. A small metal plate is visible on the ceilings of each floor along the west elevation, a patch of the original service elevator that was removed at an unknown date.

Integrity

Alterations to the two primary elevations include the replacement of the ground floor storefronts and the relocation of the entrance, the removal of a continuous metal awning that once wrapped around the Fannin and Walker façades, and the replacement of all upper floor windows. The current entrance on Fannin was introduced when the building was partially renovated into office condominiums in the 2000s. The glazed brick columns at the ground floor are replicas of the originals and were added at an unknown date. The 2011 construction of the adjacent BG Place building has largely obscured the secondary elevations from public view. Finally, the tenth floor's fenestration pattern was changed from its historic paired arched windows to numerous adjacent windows that span each bay.

Alterations to the public interior spaces include the renovation of the elevator lobby, a new egress hallway, new mechanical closets, and the enclosure of an open stair for fire-rating purposes.

Additionally, an escalator was installed and the mezzanine was enclosed with metal panels. Alterations to the upper floors include the addition of restrooms and mechanical closets west of the elevators and the removal of a service elevator. The third and fourth floors were renovated with new carpeting, drop ceilings, and gypsum board walls. The tenth floor likely had its ceiling height raised.

Despite the alterations, the building retains its historic appearance to a high degree. The building's base, cornice, and shaft are still clearly delineated and decorative details such as pilasters, spandrels, and cornices are intact. The storefront and mezzanine-level fenestration pattern is intact despite new window sash being in place. This overall integrity was recognized by the State Board of Review, who approved the building's NRHP nomination under Criterion C.

The integrity of the Stowers Building can therefore be described as follows:

1. Location – The building is in its original location, and thus its integrity of location is high.
2. Design – The building has some design alterations as outlined above. However, its three-part composition and architectural details are intact, and other than the tenth floor, its fenestration pattern is unchanged. Because of this, the building has a good overall integrity of design.
3. Setting – Two of the building's elevations have been obscured by the construction of a sleek glass skyscraper and its parking lot, and a flat surface lot is now located across Fannin Street. The integrity of setting is therefore low.
4. Materials – The building's glazed and buff bricks, terra cotta capitals, pressed tin cornice, and architectural details are intact. The glazed brick on the lower columns was replaced in kind. The most notable alteration is the new window sash. Despite this, the overall integrity of materials is high.
5. Workmanship – The historic workmanship is evident in the masonry work and myriad architectural details such a capitals, panels, cornices, and pilasters. The overall integrity of workmanship is high.
6. Feeling – The building retains the feeling of an early high-rise building with a blend of traditional Chicago School composition and more modern, simplified detailing. It also retains the feeling of Houston's early 20th century commerce. Its integrity of feeling is therefore high.

Association – The building is still named the Stowers Building after its notable first tenant, the G.A. Stowers Furniture Company. Because of this its overall integrity of association is high.

The information and sources provided by the applicant for this application have been reviewed, verified, edited and supplemented with additional research and sources by the Planning and Development Department, City of Houston.

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Articles

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Archival Collections

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Sanborn Maps of Houston, Texas, Houston Metropolitan Research Center, Houston Public Library.

Online Resources

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APPROVAL CRITERIA FOR LANDMARK DESIGNATION

Sec. 33-224. Criteria for designation

(a) The HAHC, in making recommendations with respect to designation, and the city council, in making a designation, shall consider one or more of the following criteria, as appropriate for the type of designation:

- | S | NA | S - satisfies | D - does not satisfy | NA - not applicable |
|-------------------------------------|-------------------------------------|--|-----------------------------|----------------------------|
| <input checked="" type="checkbox"/> | <input type="checkbox"/> | (1) Whether the building, structure, object, site or area possesses character, interest or value as a visible reminder of the development, heritage, and cultural and ethnic diversity of the city, state, or nation; | | |
| <input type="checkbox"/> | <input checked="" type="checkbox"/> | (2) Whether the building, structure, object, site or area is the location of a significant local, state or national event; | | |
| <input checked="" type="checkbox"/> | <input type="checkbox"/> | (3) Whether the building, structure, object, site or area is identified with a person who, or group or event that, contributed significantly to the cultural or historical development of the city, state, or nation; | | |
| <input checked="" type="checkbox"/> | <input type="checkbox"/> | (4) Whether the building or structure or the buildings or structures within the area exemplify a particular architectural style or building type important to the city; | | |
| <input checked="" type="checkbox"/> | <input type="checkbox"/> | (5) Whether the building or structure or the buildings or structures within the area are the best remaining examples of an architectural style or building type in a neighborhood; | | |
| <input checked="" type="checkbox"/> | <input type="checkbox"/> | (6) Whether the building, structure, object or site or the buildings, structures, objects or sites within the area are identified as the work of a person or group whose work has influenced the heritage of the city, state, or nation; | | |
| <input type="checkbox"/> | <input checked="" type="checkbox"/> | (7) Whether specific evidence exists that unique archaeological resources are present; | | |
| <input checked="" type="checkbox"/> | <input type="checkbox"/> | (8) Whether the building, structure, object or site has value as a significant element of community sentiment or public pride. | | |
| AND | | | | |
| <input type="checkbox"/> | <input checked="" type="checkbox"/> | (9) If less than 50 years old, or proposed historic district containing a majority of buildings, structures, or objects that are less than 50 years old, whether the building, structure, object, site, or area is of extraordinary importance to the city, state or nation for reasons not based on age (Sec. 33-224(b)). | | |

STAFF RECOMMENDATION

Staff recommends that the Houston Archaeological and Historical Commission recommend to City Council the Landmark Designation of the Stowers Building at 820 Fannin Street.

HAHC RECOMMENDATION

The Houston Archaeological and Historical Commission recommends to City Council the Landmark Designation of the Stowers Building at 820 Fannin Street.

EXHIBIT A
CURRENT PHOTOS
STOWERS BUILDING
820 FANNIN STREET



South (left) and east facades (right), camera facing northwest, 2014.

EXHIBIT A
CURRENT PHOTOS
STOWERS BUILDING
820 FANNIN STREET



East façade (center) and partial south façade (left), camera facing west, 2014.

EXHIBIT A
CURRENT PHOTOS
STOWERS BUILDING
820 FANNIN STREET



East elevation and roof, camera facing west taken from the roof of the 1121 Walker, 2014.

EXHIBIT A
CURRENT PHOTOS
STOWERS BUILDING
820 FANNIN STREET



East elevation, cornice detail (BG Place, 811 Main in background), camera facing northwest, 2014.

EXHIBIT A
CURRENT PHOTOS
STOWERS BUILDING
820 FANNIN STREET



East elevation, detail of cornice and glazed brick, 2014.

EXHIBIT A
CURRENT PHOTOS
STOWERS BUILDING
820 FANNIN STREET



Interior, tenth floor, camera facing south, 2014.

EXHIBIT A
CURRENT PHOTOS
STOWERS BUILDING
820 FANNIN STREET



Interior, first floor, camera facing southwest, 2014.

EXHIBIT A
CURRENT PHOTOS
STOWERS BUILDING
820 FANNIN STREET



Interior, first floor, detail of column, camera facing northwest, 2014.

EXHIBIT A
CURRENT PHOTOS
STOWERS BUILDING
820 FANNIN STREET



Interior, first floor, detail of decorative plaster, 2014.

EXHIBIT A
CURRENT PHOTOS
STOWERS BUILDING
820 FANNIN STREET



East elevation, detail of ground floor storefront, camera facing west, 2014.

EXHIBIT A
CURRENT PHOTOS
STOWERS BUILDING
820 FANNIN STREET



South elevation, detail of ground floor storefront, camera facing northeast, 2014.

EXHIBIT B
SITE MAP
STOWERS BUILDING
820 FANNIN STREET

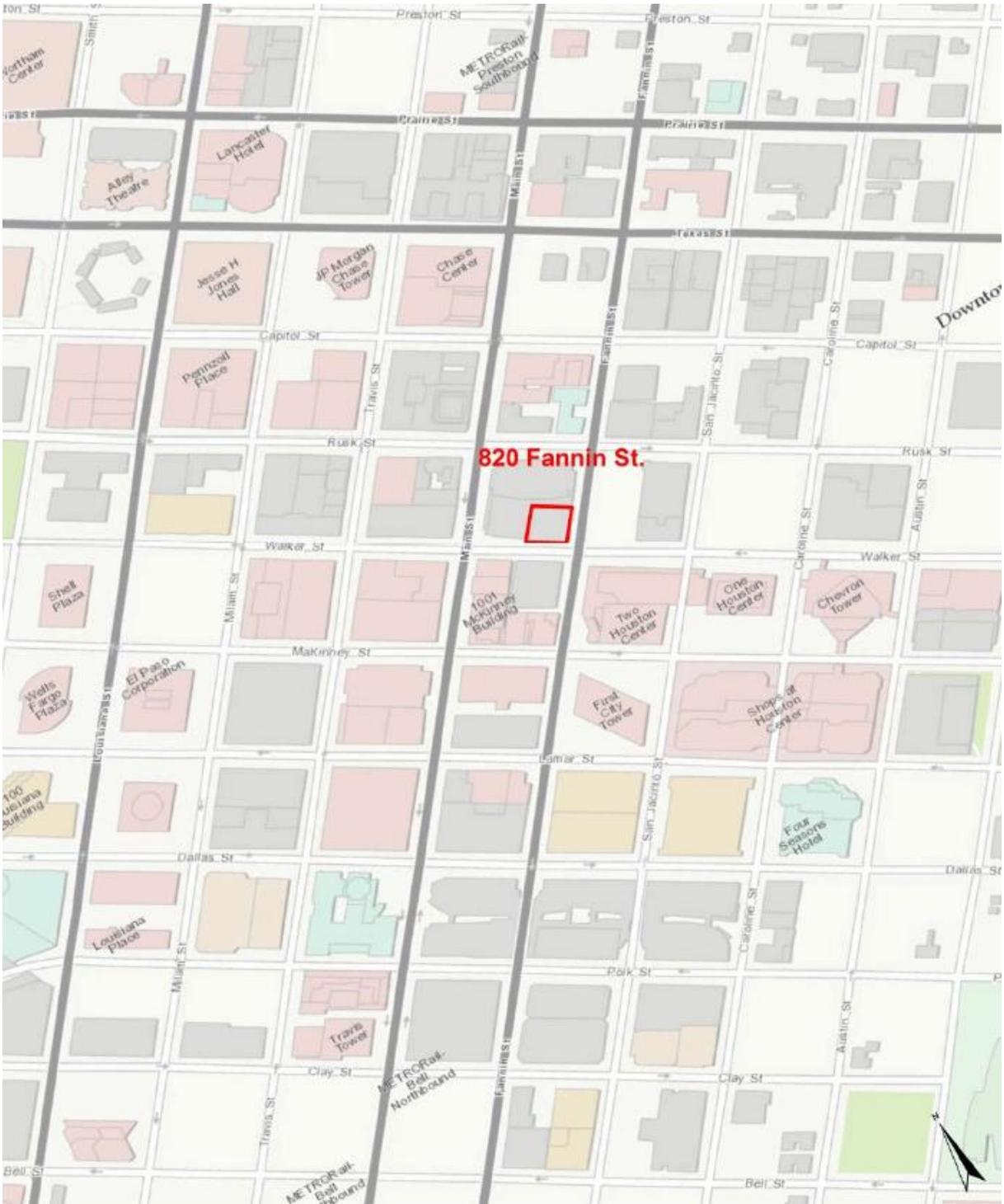


EXHIBIT C
HISTORIC PHOTOS
STOWERS BUILDING
820 FANNIN STREET



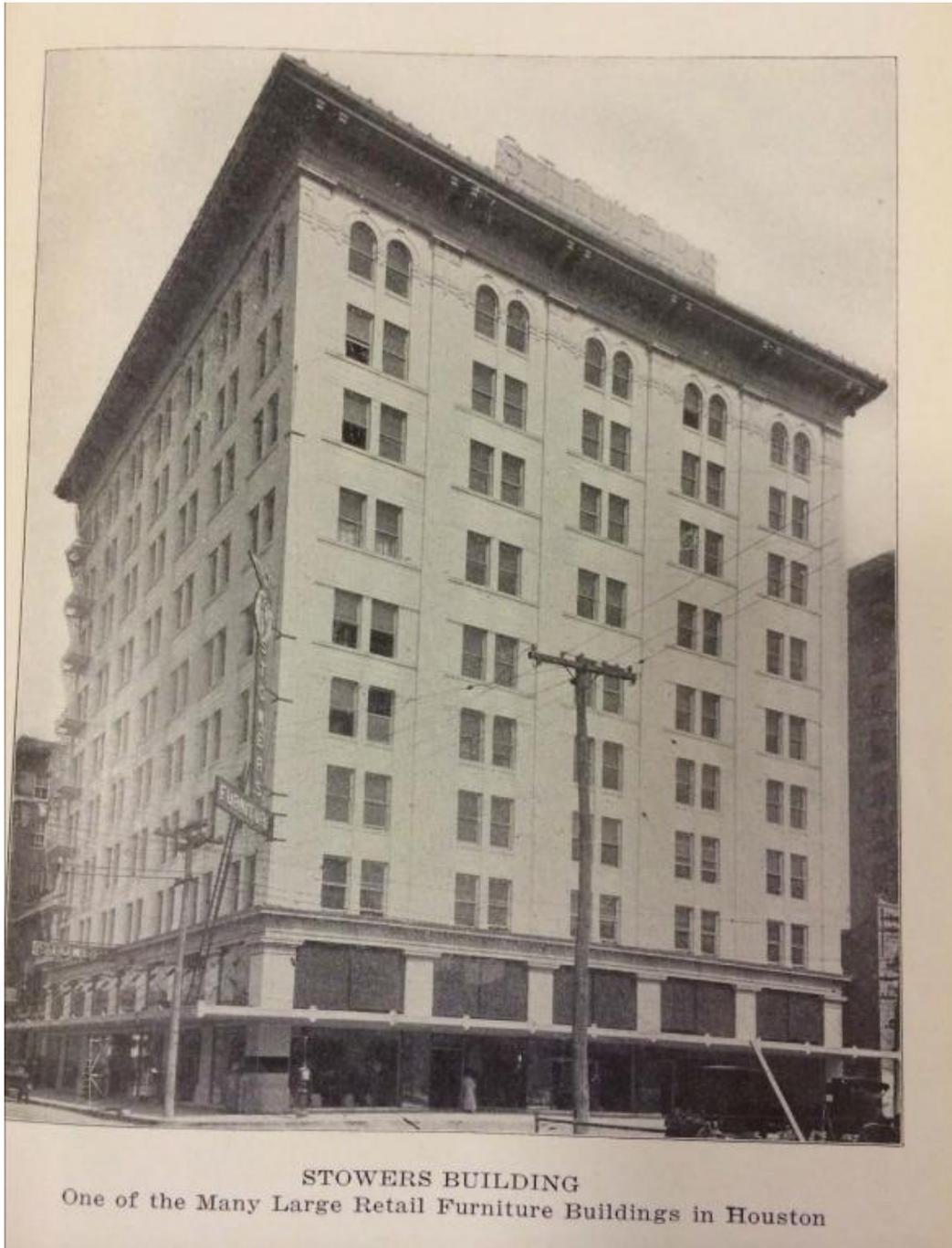
Historic Photo
East façade, view north down Fannin from Walker intersection, camera facing north, ca. 1915.
Courtesy HMRC, HPL.

EXHIBIT C
HISTORIC PHOTOS
STOWERS BUILDING
820 FANNIN STREET



Historic Photo
Partial west and south elevations (behind Beatty-West Building), view east down Walker from Main Street camera facing east, 1916.
Courtesy HMRC, HPL.

EXHIBIT C
HISTORIC PHOTOS
STOWERS BUILDING
820 FANNIN STREET



STOWERS BUILDING
One of the Many Large Retail Furniture Buildings in Houston

Historic Photo
East and south facades, camera facing northwest, 1916.
Courtesy HMRC, HPL.

EXHIBIT C
HISTORIC PHOTOS
STOWERS BUILDING
820 FANNIN STREET



Historic Photo
East façade, camera facing west, 1930.
Courtesy HMRC, HPL.